

Opening reception: Saturday March 3, 6-8pm

LOST & FOUND CITY

www.bard.edu/ccs/lostandfoundcity

Saturday March 3 - March 24, 2007
Storefront for Art and Architecture



CAITLIN BERRIGAN AND MICHAEL MCBEAN

Inspired by the factory bravado of the Brooklyn Smelling Committee of 1891, artists Caitlin Berrigan and Michael McBean invite reflection upon the ephemeral, odiferous fabric of urban neighborhoods. We use our eyes to navigate geographies, but it is our sense of smell that ties us most tautly to our emotional memories. Histories of New York are ripe with scents and stinks, pollution, cuisine, disarray, weeds and refuse will emerge — developing a new natural history of the stench and fragrance of twenty-first century New York. Caitlin Berrigan and Michael McBean are interested in creating multi-sensory objects, spaces and experiences inspired by instances of absurdity.

Caitlin Berrigan, born in 1981, lives and works in Brooklyn
Michael McBean, born in 1980, lives and works in Brooklyn



Caitlin Berrigan & Michael McBean, *The Smelling Committee*, 2006, button

MARK KOVEN

Mark Koven's work tackles power relationship issues on social, political and historical levels. Koven's practice arises from intense research. His performances reveal the extent to which undercurrents of social behavior, economic prerogatives, political maneuvering and personal identity are intertwined in our culture. For *Lost & Found City*, Koven will recon- textualize *Going to Jerusalem*, originally presented in Miami in December 2005. This project is conceived to demonstrate the hierarchies and systems behind the notion of private property. Who is in control? What do you stand to lose? You are invited to play a game called "Going to Jerusalem" that looks like musical chairs. If you win, you receive a one-way ticket to Jerusalem. Be mindful of how you behave, however, for the game is always being recorded and broadcast live over the Internet at markkoven(dot)net. Browsers can watch the game, or they can stop the music from their computer, they can determine whether you win or lose.

Mark Koven, born in 1963, lives and works in Tampa, Florida.



Mark Koven, *Going to Jerusalem* interior detail, 2006-2007, mixed media installation and performance. Courtesy of Mark Koven, Dutch Gallery, Miami, FL and Florida Division of Cultural Affairs.

JONAH FREEMAN

"There is nothing more life affirming than a wall"
Maxwell Blum, *The Letters of an Industrial Horticulturalist*

The Franklin Abraham started as a residential tower designed in the once fashionable Rococo-Modernist style. In the 200 years since its inception it has expanded into an amalgamated superstructure that encompasses all aspects of civic life: residential, retail, manufacturing, commercial industry, government and entertainment. It is the modern metropolis manifested in a single building.

"Maxwell Blum, an eccentric industrial horticulturalist, conceived the first designs of The Franklin Abraham during the Pale Blue Epoch of metropol- itan development. His ambition was to build a residential environment around vast indoor gardens of poisonous vegetation. Although only one garden remains today, it is considered one of the most exquisite in the northern hemisphere. Maxwell Blum Jr., who assisted by M.S. Cambridge's invention of the light-indentation rapid transit system, initiated the first phases of light manufacturing and shopping arcades within the building. In the years to come, the massive zoning emancipation would allow for independent developers to build additions to the original structure without governmental interference, yielding the largest expansion of square footage in history. The Franklin Abraham currently houses two million inhabitants, is a mile-and-one-half wide, two miles long and, in places, over 150 stories tall. It is the primary manufacturer of Lavista soft drinks, Footwear by Alexander, CoreGuy Air Circulation products and Narco Moisturizer. It contains the largest shopping center in the world, two casinos, a bustling 24-hour television production studio and an advanced omnidirectional electromagnetic elevator system."

-Zachary Shamban, *Air Index of World Architecture*

Jonah Freeman, born in 1975, lives and works in New York City



Jonah Freeman, 1987, 2006, custom pigment print, Courtesy of Andrew Kreps Gallery, New York.



Jonah Freeman, 1983, 2006, custom pigment print, Courtesy of Andrew Kreps Gallery, New York.

COSTA VECE

The focus of Costa Vecce's research is the perceptive and emotional involvement of the viewer, who is drawn into works that must be experienced through all the senses, from sight to smell, indeed, Vecce's works are rendered through a close relationship with the spaces in which they are exhibited, indicating a creative path whereby the artist elaborates his concept through photographs, preparatory sketches and film references. The materials he chooses for his installations continuously allude to the very ordinariness of life. Thus, he often uses recycled materials like cardboard boxes and fabric, which are given uncommon interpretations to yield new results arising from their contamination. One of the leitmotifs of his research is the concept of identity, political, social and cultural. This is a theme that is often unavoidable in a global society in which intellectual thought revolves around ethnocentrism, cosmopolitanism and globalization.

The Vecce piece included in the *Lost & Found City* exhibition, *Flagge Bulgarian* (Bulgarian Flag), 2006, examines the concept of collective identity. Using the abstract identity of the flags (sometimes installed individually, as in this case, or sometimes mounted as installations of variable dimensions) the artist expresses the desire to create a space in which architecture and sculpture interface, generating a mundane, everyday appearance. For example, Vecce uses either pre-owned clothes, or clothes bought in markets, and installs them as if hanging laundry out to dry. With this work, Vecce seems to suggest to us that the abstract concept of "nation" is personified in the experience of individuals, generating a utopian space for dialogue, and allowing for a communication that could be metaphorical for the macro system as well as for the micro system, such as a city.

Costa Vecce, born in 1969, lives and works in Zurich, Switzerland



Costa Vecce, *Revolution-Rinascimento*, 2005, mixed media, installation detail, Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy, Courtesy of Galleria Franco Noes, Torino, Italy.



Costa Vecce, *Flagge Bulgarian* (Bulgarian Flag), 2006, clothes, valency pin, Courtesy of Galerie Georg Kargl Fine Art, Vienna, Austria.



Costa Vecce, *Flagge Bulgarian* (Bulgarian Flag), 2006, clothes, valency pin, Courtesy of Galerie Georg Kargl Fine Art, Vienna, Austria.

LURE LIGHTING FOR URBAN ROOFTOP ENVIRONMENTS

Aaron Iglar organizes outdoor events in underused public spaces in the city. A consummate collaborator, Iglar works with artists from different disciplines to produce digital projections, sound works, installations and other participatory projects that are deployed on rooftops, courtyards, parks and underpasses. By reclaiming disused space for social encounters centered around aural and visual experience, Iglar expands our understanding of public space while simultaneously expanding the artistic practice of the artists with whom he collaborates. Most recently Iglar constructed a functioning solar greenhouse as the site of various performances and workshops on the outdoor terrace of the ICA in Philadelphia as part of that institution's exhibition, *Locally Localized Gravity*. Other projects have included a long green hour, featuring live music, video projections and sound works scattered throughout Philadelphia's Morris Arboretum, and a permanent video projection installed in the block-long underpass near the Pennsylvania Convention Center, the first piece of video-based public art in Philadelphia. For the *Lost & Found City* exhibition, LURE will present a curbside video and sound intervention titled *Almost Nothing*, on the occasion of the March 3, 2007 total lunar eclipse, which coincides with the opening night of the show. Projected within the passenger cabin of a locked automobile parked in front of the Storefront for Art and Architecture, *Almost Nothing* is a simple investigation into the tributary experience of a lunar eclipse presented as visual and media transposition within the urban landscape of lower Manhattan.

Aaron Iglar, born in 1972, lives and works in Philadelphia.



LURE, *Solar Green Hour*, 2007, solar greenhouse on the rooftop of the Institute of Contemporary Art, Philadelphia in conjunction with the exhibition *Locally Localized Gravity*. View from the street, looking up. Video projection by Matthew Sub.



LURE, *Almost Nothing*, 2007, proposal sketch for outdoor performance and intervention opening reception of *Lost & Found City* Storefront for Art and Architecture.



LURE, *Not in Service*, 2003, outdoor projection event on a parking garage roof, sponsored by LURE in conjunction with Surface Tension at The Fabric Workshop and Museum, Philadelphia.

(CUP) CENTER FOR URBAN PEDAGOGY

"Pausing before the window of your brand-new Lower East Side condo or \$350 hotel room, your gaze pulls towards Wall Street. In the foreground, you notice six blocks of solid parking lots. With sleepy eyes, you trace the contours of the biggest empty piece of lower Manhattan owned by the City of New York. What are they doing with that? As you realize this is SPURA, the last battleground of Urban Renewal, your coffee cools and your breakfast burns."

Beneath the parking lots bounded by East Broadway, Wilett, Essex, Delancey, and Grand Streets, lies SPURA — the Seward Park Urban Renewal Area. In response to the history of this controversial site on the Lower East Side of Manhattan, CUP published a booklet of collages using text and images from disparate archival sources. The accumulation and reconfiguration of these materials recreates the contested narrative of the site itself.

The Center for Urban Pedagogy (CUP) conducts research, design and community education about places and how they change. CUP brings artists and designers together with community-based advocates and researchers to create projects ranging from high school curricula and public installations to websites and TV shows. After having worked as an informal collective starting in 1996, CUP received its 501(c)(3) designation in 2007, and continues to grow as a network for realizing projects that use art and design to demystify power. Recent projects include an exhibition on the urbanism of Knoxville, Tennessee; historical signage for a Brooklyn hip-hop clothing Mecca, and an investigative curriculum about the politics of wastewater in New York City. Learn more at www.anothercupdevelopment.org.

CUP was founded in Brooklyn in 1997.



Center for Urban Pedagogy, *Abuse of Power* (The Defeat of Urban Renewal on the Lower East Side), 2006, mixed media.

LARA FAVARETTO

Featuring sculptures, photographs, designs, video and installations, the work of Lara Favaretto is always the result of an experience — one step in a process constantly in metamorphosis. She conceives art making as something multiple, wherein improvisation and collective determination become fundamental to the development of stories not intrinsic to the object itself. Rather, meaning is participatory, and emerges over time.

For the *Lost & Found City* exhibition, Favaretto contributes a work entitled *Oggetti Smaniti* (*Lost and Found*) that consists of a suitcase, contents unknown. This piece invokes a scene of abandoned personal belongings, traveling and trafficking. Favaretto initiated this project in 2005 when she started attending the auction for unclaimed "Lost and Found" items organized by the state-run company of the Italian railway system. She was intrigued by her experience with the homeless that she encountered at the "Lost and Found"; they were acquiring the ownerless suitcases for just a few euros. Favaretto obtained one of these suitcases, and started carefully selecting, purchasing and archiving personal belongings, which she then placed inside this mysterious piece of luggage. In this project, Favaretto underlines her way of working: the importance of the gesture, and the process. The form is accidental and often deliberately unattractive. Within the context of the *Lost & Found City* exhibition, the suitcase was first left alone in the Cuchifritos gallery for a week at the end of January/beginning of February, after which it migrated to the Storefront for Art and Architecture, where it joined other artworks.

Favaretto's work has also been presented at The Museum of Contemporary Art in Los Angeles, Trafo in Budapest, The Swiss Institute in New York, S.M.A.K. in Ghent, PS 1 in New York, and other institutional and gallery contexts.

Lara Favaretto, born in 1973, lives and works in Turin, Italy.



Lara Favaretto, *Oggetti Smaniti* (*Lost and Found*), 2005, suitcase and hidden objects. Courtesy of Castello di Rivoli Museo d'Arte Contemporanea, Rivoli - Torino, Italy.



Lara Favaretto, *Oggetti Smaniti* (*Lost and Found*), 2005, suitcase and hidden objects. Courtesy of the artist and Galleria Franco Noes, Torino, Italy.



Lara Favaretto, *Oggetti Smaniti* (*Lost and Found*), 2005, suitcase and hidden objects. Courtesy of the artist and Galleria Franco Noes, Torino, Italy.

JILL MAGID

Lincoln Ocean Victor Eddy
Mixed Installation: Novella, MTA surveillance video, audio, objects, and photography

Last January I came back to New York after living five years abroad. I stay in Brooklyn, and take the subway often. Everyone is in transit, except the officers. I recently approached one and asked him to train me. I accompanied this officer on many of his nighttime posts. Our meetings became ritualistic and were structured around the shift. They crossed three city levels: the view from my fifth floor apartment; his parked car on street level; and the platforms below it. The officer works five night-shifts a week. He has lived on Staten Island since he was born thirty-nine years ago and has worked in the subway for past ten years. He has never been to an art museum nor has he left New York, except once to visit Disneyland. He was not sure if he should trust me, and I was not sure if I should trust him. We continued to meet despite this. I offered to take him to see art in exchange for training me. He agreed to the latter but refused the former. Time, he said, is money. I kept a record of our encounters. It is now the novella *Lincoln Ocean Victor Eddy*.

"I seek intimate relationships with impersonal structures."

Jill Magid received an M.S. in Visual Studies from MIT in 2000, was a resident artist at the Rijksakademie in Amsterdam 2002, and returned to New York this year. She is currently a resident artist at Eyebeam in New York City, and a lecturer at Parsons School of Design. She has exhibited her work at the Stedelijk Museum Bureau Amsterdam, 2005, De Appel in Amsterdam, *Balance and Power* curated by Michael Rush at the Rose Art Museum, *Naked Life* at the MOCA Taipei, *Positioning statement* / *Image Cura* 3 in Cairo, Egypt, *DMZ 2005_Korea*, and at the Liverpool Tate during the Liverpool Biennial International '04. Upcoming exhibitions include a solo show at C&M in Barcelona and a public commission at Stratton Leeds in the UK. She recently won a commission from the Lower Manhattan Cultural Council to produce her new project, *LOVE*. She resides in Brooklyn and Amsterdam.

Jill Magid, born in 1973, lives and works in New York and Amsterdam.



Jill Magid, *His Uniform*, detail from *Lincoln Ocean Victor Eddy*, 2006-7, digital photograph. Courtesy of the artist.



Jill Magid, *His Gun*, detail from *Lincoln Ocean Victor Eddy*, 2006-7, digital photograph. Courtesy of the artist.

STEPHEN VITIELLO

Stephen Vitello is a sound and media artist whose work emphasizes how our experience of space is affected by sound. Many of his works utilize field recordings that he transforms or enhances. In *Whispering Corners* (ICCT-Mat, 2002/2007), Vitello remixes field recordings made at Grand Central Station in 2002. According to Vitello the sound was captured, "in the aftermath of 9/11 (when) there was still a police and military presence... At one point, you can hear a police dog barking." To create the piece, Vitello took advantage of Grand Central Station's "rhythmic and ambient textures," referencing the beats and melodies of pop music. According to Vitello, he is not the first to find inspiration in Grand Central Station, citing the work of sound artists and composers such as John Cage and Alvin Lucier.

Currently an Assistant Professor in the Department of Kinetic Imaging at Virginia Commonwealth University, Richmond, Virginia, Vitello has collaborated with artists, musicians and choreographers, including Tony Dunler and Nam June Paik. He has exhibited in approximately fifty exhibitions worldwide, including shows at the Whitney Museum of American Art (New York) and the Biennale di Sydney (Australia). Vitello has more than one dozen recordings to his name and has performed on numerous occasions, including appearances at the Tate Modern (London) and stints at music festivals in locales such as Sao Paulo and San Francisco.

Stephen Vitello, born in 1964, lives and works in Richmond, Virginia.



Stephen Vitello, *Whispering Corners*, 2002, Mixed-media sound installation at Grand Central Station, New York. Photo by Marc D'Amico.



Stephen Vitello, *Speeder Drawing* (detail), 2006, Ink on archival photo by Emma Estrada, courtesy of the artist and The Project, New York.

organized by Lauren Benanti, Daniel Byers, Vincenzo de Bellis, Anat Ebgi, Tyler Emerson, Milena Hoegsberg, Sabrina Locks, Nicole Pollentier, Terri Smith and Niko Vicario.

